

ey, in Shetland. They have recently completed important lighthouses in Hoy Sound, Orkney, for opening up the anchorage of Stromness, and are now proceeding with the erection of one on North Ronaldsay, in Orkney, and another at Stornoway in the Lewis. They have also in prospect one on the island of Devasar, at the entrance to Campelton Loch; another in Loch Indaal, Islay; and a third in the Sound of Skye.

Jersey.—The works on the New South Pier at St. Heliers, are now completed, and the roadway laid down, workmen being employed in covering the metalling with sandy clay. This, as the *Jersey Times* remarks, although an easement to the traffic, materially injures the road, as the clay and stone will never combine, and ridges with holes will be formed on the surface of the road. The defence-wall on the new road, leading from the Pier-road to Victoria harbour, is in a rapid state of progress towards completion. The road, with its footway, form a continued walk on to the Promenade. The road will be 23 feet broad, the pathway 10 feet. The inner wall of the Victoria harbour is also in hand towards the old South Pier, between which, and alongside the latter, a jetty and beeching-place has been constructed. The old South Pier-head is now rebuilt, widening the entrance to the old harbour 100 feet, and the outer wall is being covered with a strong rough coping.

MODERN PAINTING ON GLASS.*

THE mere imitator should no longer be allowed to shelter his ignorance of the higher principles and rules of art under a scrupulous and literal conformity with the petty details of conventionality: such sneer at real works of art from sheer incapacity to appreciate their merits. Both the artist and the critic, in order that their opinions may generally be respected, must learn to estimate a pictorial glass painting not by its conventional character, but in proportion as it exhibits those essential qualities which will entitle it to be considered a work of art as well as a perfect glass painting.

Mr. C. Winston, in his work on stained glass, page 276, says—

"The introduction of a new style of glass painting suitable to the exigencies of the present age (1847) may be objected to as a startling novelty: that it is founded on analogy of ancient precedents sufficiently appears by the fact, that formerly each century, and almost every year, was productive of some fresh changes in the practice of this art, dictated by a desire to render it conformable with the spirit of the age, and to keep it in a state of concurrent advancement with the other arts of design." "When the sacredness of some of the subjects represented in glass paintings is considered, we surely ought to be cautious not to suffer them to be degraded into caricatures; and if such representations are useful in churches, as serving to recall the wandering thoughts, and awake feelings of piety and veneration, they should be such as can be easily understood. In short, if we wish glass paintings to be a means of instruction, or even to be looked upon without contempt, they must not be permitted to fall below the level of the understandings of those to whom they are addressed. At a time when the gradual diffusion of knowledge, and the engravings with which every class of books, and even many kinds of newspapers are accompanied, insensibly create a familiarity with good, or, at least, respectable models, the extensive employment of glass paintings suggests the propriety of rendering these works conducive to the advancement and encouragement of art." "I am quite sure that a glass painting is, in its way, as capable of high artistic development as a fresco painting, and am only anxious to see the same attention paid to the one branch of art as has already been paid to the other: it should be borne in mind that a display of high art depends not on the

nature of the materials employed, but on the mode of employing them. The glass painter must, indeed, adapt his subject, and the manner of executing it, to the means which glass painting places at his disposal; but the artistic character of the work is wholly independent of these circumstances, and is secured by the skill of the artist alone. If, therefore, we are anxious to cultivate glass painting as an art, we must encourage artists to practise it, by ceasing to countenance those mere artisans who at present make it their trade and confine it to the lowest depths of degradation."

Having thus given Mr. Winston's opinion, I will conclude with a satire extracted from *Punch* (vol. 9, p. 238).

"A Card.—Worthies made up from any number of authorities as per specimen, viz., an unknown saint, which has been faithfully copied from various originals, viz., head from a piece of broken window found under a brick kiln by the Archaeological Institute, at Winchester; misall, from a tombstone in Dublin Cathedral; right hand, from half a bishop, picked up after the fire at York Minster; left ditto, from the nineteenth figure (counting from the right) in the oriel window at St. Peter's, at Rome; feet, from the part of a broken window in St. Stephen's, Walbrook; drapery, from the deal boards in Westminster Abbey."

Ludicrous as this is, those who are acquainted with the practices of some know it is hardly an exaggeration.

EDWARD BAILLIE.

THE METROPOLITAN BUILDINGS COURT.

IN the letter which I addressed to you on the 15th ult., I called attention to the probability that Lord Seymour would again bring forward his Bill for amending the Metropolitan Buildings Act. With your permission, I will draw attention to one, perhaps the most prominent, feature of the Bill. I refer to the proposal to substitute a judge, being a lawyer, for the official referees, being architects and surveyors, as the instrument by which the Act shall be judicially administered. By the provisions of the Metropolitan Buildings Act, one of the functions of the official referees is to determine, by award, questions or differences arising between any two or more parties; and one of the functions of the registrar of metropolitan buildings is to affix his seal to such awards, unless in his opinion, these documents are, to use the terms of the statute, contrary to law, or not complete in any of the requisite forms, or beyond the competence of the said official referees, &c., &c. Under these provisions matters seem to take some such course and to have some such results as the following:—A question is referred to the official referees: they make their award: the registrar questions the same, and thereupon refuses to affix his seal thereto, and thereupon transmits the document to the Commissioners of Works and Buildings, with a statement of the grounds and reasons for such his refusal. The commissioners having considered the matter, make a communication to the registrar, either directing him to seal, or confirming his refusal to seal, but not (as I understand the matter) confirming his grounds and reasons. This decision of the commissioners, if adverse to the official referees, is communicated to the parties by the registrar by means of a letter, and this letter (as I understand the matter) terminates the case, as the official referees (as we may suppose) consider that they cannot recall their award, and make another, in a direction diametrically opposite, it may be, to the former; but whether the official referees are right in this, their supposed view of the case, I do not pretend to judge. One main object, therefore, of the Bill in question is to provide a cure for this anomalous state of things, so as to ensure a decision in every instance in which a question is referred to the tribunal appointed to decide the same. It is understood that a great number of cases which have been referred in the above-mentioned manner to the commissioners, have resulted in a confirma-

tion of the refusal to seal, and thus no legally complete decision has been obtained in any of these cases. The questions, therefore, that have now to be considered, seem to be the following, viz.—firstly, whether the official referees' awards shall be relieved of the appendage of the registrar's seal; or, secondly, whether the official referees, having had their award questioned by the registrar, and upset by the commissioners, shall make a fresh award, in accordance with the views of the commissioners; or, thirdly, whether questions arising under the Metropolitan Buildings Act shall be decided by a lawyer, assisted in his deliberations (in case he requires it) by the professional knowledge of the official referee. Without question, the present state of affairs ought to be altered, so as to insure a complete and effectual decision in all cases of reference, seeing that in cases in which owners of adjoining properties are at issue, the most serious impediments and consequences might follow unless their differences can be settled by a legal determination, in accordance with the statute. I do not propose, at the present time, to express an opinion on the question, but it appears to me that the question, whether differences shall be determined by A., or whether they shall be determined by B., is of less importance to the public than the question of making provision for insuring a complete and effectual determination in every case referred, as I think we might calculate that, whether Law or Architecture (or, in other words, the Bar or the Bench) were in the ascendant, the party made responsible would take care that, by some means or other, his judgments should accord, in the main, nearly with law and statute.

A. B. C.

FOOTPATHS AND WICKETS.

RETIRED from Pimlico after a long life of business, I fixed my abode in the pleasing vicinity of Dorking, where the chief value of the neighbourhood consists in the lovely and devious footpaths which lead to nodding hills and smiling glades. Many like myself have chosen the same district on account of the perfect freedom that these liberties afford for viewing the wide extended landscapes, the verdant lawn, and the whinny, heathy, and fern-spread common.

As yet there is wide scope, in a range of seven miles from the High-street, as a centre, to enjoy an unrestricted ramble in this fair portion of the Homesdale Vale—although within the last ten years several footways have been stopped: one (as the peasants tell) was open in front of Berry-hill, which is now shut up, and more than one in the beautiful valley of Tillingbourn (leading to the glorious Leith Hill) have been also shut up in that sylvan preserve. The liberty we enjoy here, enhancing as it does the value of my rural retreat, fixes on my mind more strongly the much greater necessity that exists on account of the rapidly swelling population of London for the preservation of every pathway, alley, or street of intercourse communicating between the busy hives of industry. These reflections more forcibly impress me when I come to town, as is my wont, once a quarter.

Then, when disposed to seek fresh air, I enter the Green-park from Pimlico, ramble up Constitution-hill, looking for a turn on to the green sward, which, as I remember, formerly was accessible through a wicket close to the north-east angle of Buckingham House; but an iron range of spikes (my little boy in the Charter-house calls them a *ferrea seges*) intercepted my purpose, therefore I was forced to walk on a short half mile close to the Iron Duke, before I could make a traverse towards the turf.

Would it not be a great convenience to the multitude to have a wicket just at the point referred to? Between Piccadilly and Pimlico it is in the direct line, and could not prejudice the Palace, nor expose it to any annoyance.

Before my rustication, on a summer's morning, I used to walk occasionally up to Primrose-hill, and through the Regent's-park; and here, too, it strikes me that a wicket is much wanted for a footway entrance between the North Gate (Avenue-road) and Hanover

* The following is a portion only of a communication comprising of ill-treatment by Jury XXX. in the Great Exhibition (Section, Stained Glass), and objecting that the only medal given to an English firm was awarded to the partner of a member of the jury. The personal portion of the letter, however, we do not publish.